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Rehearsal Script  
BBC-1 Colour

Project No:02349/2744  
Insert No: 02349/9034

"DOCTOR WHO"

SERIAL 5K

EPISODE 4: 'NIGHTMARE OF EDEN'

by

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OUTSIDE REHEARSAL: 2ND - 24TH AUGUST, 1979

CAMERA REHEARSAL & RECORDING: 12th, 13th & 14th AUGUST  
26th, 27th & 28th

TRANSMISSION: SATURDAYS, 24th NOVEMBER - 15th DECEMBER 1979

"DOCTOR WHO" EPISODE 4: 'NIGHTMARE OF EDEN'

CAST:

DOCTOR  
ROMANA  
K9  
DELLA  
TRYST  
DYMOND  
STOTT  
FISK  
COSTA  
CREWMAN  
CREWMEN N/S  
PASSENGERS N/S  
MANDRELS N/S  
WOMAN PASSENGER  
STEWARDESS N/S  
PA ANNOUNCER

\*\*\*\*\*

SETS:

Bridge  
Empress Corridor (by power unit)  
Empress Corridor  
Empress Corridor (by Tardis)  
Dark room on Hecate  
Sickbay ante-room  
Narrow corridor, Hecate  
Int. Mini shuttle craft  
Empress Corridor (with shuttle bay door)  
Empress Corridor junction  
First Class Lounge  
Empress Corridor Level A  
Empress Corridor Level B

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MODEL SHOTS:

3. Empress shimmering around the hull of the Hecate.
4. Empress and Hecate separate in orbit round Azure.
- 4A. View of Empress from Hecate.
5. Shuttle leaves Hecate and goes to Empress.
6. Shuttle leaves Empress and goes to Hecate.
- 6A. Shuttle docks with Hecate.
7. Hecate streaking into space.

EP.4

141

RUN TK

TELECINE SEQ.2

SOF

Opening titles  
Dur: 32"

S/I T/J's

TJ1 Nightmare of Eden

TJ2 by Bob Baker

TJ6 Part Four

/RECORDING BREAK/

---

(TK & TJ's next)

"DOCTOR WHO"

EPISODE 4: 'NIGHTMARE OF EDEN'

by

Bob Baker

(USE SAME SHOTS AS FOR 3/30)  
( IN EDITING shots: 483-486 )

(REPRISE)

4 / 1. INT. BRIDGE.

(THE SHIP'S CHRONOMETER.  
"20.24 ... 20.25.

FISK RAISES THE  
GUN TO FIRE:

ROMANA JAMS HER  
FINGERS DOWN ON  
THE CONTROL PANEL ...

THE SHIP IN  
CONVULSION ...)

(3 next)

MODEL SHOT THREE

Ext. Space.

(USE SHOT 487  
3/31 Model Shot Three  
IN EDITING)

The Empress shimmering  
in and out of vision  
around the hull of the  
Hecate.

(382 on 3)

- 4/3 -

QUANTEL  
CSO FLAT SET IN CORRIDOR  
3 LS corridor (Final shot)  
4 on DOCTOR on CSO  
5 on Model  
ROLL BACK + MIX??

(NO SCENE 2)

/3L, 4I, 5I C3/

4 / 3. INT. CORRIDOR BY POWER UNIT

488. 3L (Locked off)

BOOM C3

LS down corridor  
showing arch clear +  
power unit behind.

(THE DOCTOR RUNNING ...

THE ROARING NOISE  
OF THE FISSION  
ENGINE AT FULL  
POWER ...

/PAUSE - SET CSO/  
/ROLL BACK?/

CSO  
489. 4 + 3 + 5

THE DOCTOR GETS  
CAUGHT IN A  
BLURRED ZONE  
AS THE SHIPS TEAR  
APART ...

4I CSO + MLS DOCTOR  
running towards cam.  
3L a/b (Locked off)  
5I On model

THE DOCTOR STRETCHING  
WIDER AND WIDER ...

DOCTOR flies apart  
+ disappears

HE APPEARS TO  
SNAP INTO PIECES  
UNDER THE FORCES  
IN OPERATION  
AROUND HIM.

AFTER A FEW  
SECONDS HE  
DISAPPEARS ...

MIX

AND WE SEE:)

490. 3L (Locked off)

LS Down corridor  
empty a/b

/3L C3/

4/4. INT. CORRIDOR (EMPRESS)

BOOM C3

(Break next)

- 4 / 3 -

(490 on 3)

(AN EMPTY CORRIDOR.  
THE BLURRED ZONE  
HAS GONE. SO HAS  
THE DOCTOR ...

TAPE STOP

STRIKE CSO FLAT

154

- 4/5 -

SHOT 492

MODEL SHOT FOUR

Ext. Space

The Empress and the  
Hecate now separated  
alongside each other,  
both in the same  
orbit of the blue  
planet of Azure ...

TAPE STOP

- 4/5 -



(NO SCENE 5)

DIAMOND IN SHUTTLE SUIT

/3C, 5A, 4D, 1B, 2B, A1, B3/

4 / 6. INT. BRIDGE.

BOOM A1

493. 3 C

MS L. end of console  
ROMANA pulls herself up  
PAN her R, she stops,  
looking down, PAN DOWN to  
FISK on floor, gun near head.  
Her feet come in L.  
Kicks gun away, steps  
over FISK + out.

(ROMANA STAGGERING  
PAST THE PROSTRATE  
BODY OF FISK,  
WHO WAS THROWN  
TO THE FLOOR BY  
THE CONVULSION  
OF THE SHIP.

ROMANA KICKS HIS  
GP GUN WELL AWAY  
FROM HIM AND MAKES  
HER WAY OUT OF  
THE BRIDGE.

Hold FISK. He recovers.  
PAN him UP. He sees gun,  
PAN him R to get it,  
then L to door.

FISK IS REVIVING ...  
HE LOOKS ROUND  
FOR HIS GUN ...

He stops + turns

HE LOCATES THE  
GUN PICKS IT  
UP AND IS ABOUT  
GO AFTER ROMANA  
WHEN HE HEARS  
DYMONDE VOICE.

ANOTHER ANGLE:  
THE VISCOM.SCREEN.  
DYMOND ON THE  
SCREEN)

494. 5 A (4D on Monitor)

5 MONITOR BANK  
4 MCU DYMOND

DYMOND: He's done it! / Empress, this  
is Hecate full separation has been  
achieved! No damage to report -  
Empress this is Hecate respond  
please - /

BOOM B3

495. 1 B

MLS FISK  
He walks into MS

(FISK WALKS OVER  
TO THE SCREEN)

BOOM A1

496. 5 A (4D on Monitor)

5 MONITOR BANK A/b  
4 MCU DYMOND A/b

FISK: I read you Dymond. What are  
you doing on your ship? /

BOOM B3

(DYMOND CLEARS  
HIS THROAT)

DYMOND: I ... er ... came aboard  
to get a couple of GP guns to  
help ... with the Mandrels. The  
ships separated/ whilst I was here.

497. 1 B

MCU FISK  
He looks down

BOOM A1

(FISK LOOKS AT  
HIM CURIOUSLY  
FOR A MOMENT, THEN  
RELENTS)

498. 2 B

MLS FISK +  
console

FISK: Right. I'll check the  
Empress for damage.

(HE PRESSES VARIOUS  
DAMAGE CONTROL  
BUTTONS. THEY ALL  
COME UP GREEN)

Good as new.

(AS FISK LOOKS UP)

499. 5 A (4D on Monitor)

5 MONITOR BANK A/b  
4 MCU DYMOND A/b

DYMOND: Waterguard Fisk sir, I  
request your permission to continue  
my voyage ... I will not be pressing  
any claim on the Empress - /

BOOM B3

500. 1 B

MCU FISK A/b

BOOM A1

FISK: No Dymond. I may need you  
as a witness. There's bound to be  
an inquiry. /

501. 5 A (4D on Monitor)

5 MONITOR BANK A/b  
4 MCU DYMOND A/b

BOOM B3

DYMOND: But if I delay my departure  
for even an hour I'll lose my  
contract - /

502. 1 B

MCU FISK A/b

BOOM A1

FISK: Look Dymond, I haven't  
raised this with you before but  
now I'm telling you officially.  
When this accident occurred you,  
as Rigg rightly pointed out,  
were in a prohibited area. That  
makes you liable to, at least,  
a considerable fine. If you try  
and get away I'll nail a writ to your  
bulkhead /.. Do you understand Dymond?

503. 5 A (4D on Monitor)  
5 MONITOR BANK A/b  
4 MCU DYMOND A/b

DYMOND: Yes sir ...

(DYMOND LOOKS  
WORRIED)

FISK: Now, come back aboard as BOOM A1  
quick as you can -

DYMOND: Yes yes - right away. BOOM B3

(DYMOND HOPES  
THAT BY BOOTLICKING  
HE MIGHT GET AWAY  
QUICKER)

504. 1 B ... Well we've got one thing to  
thank the Doctor for .. /

MCU FISK A/b

BOOM A1

FISK: Yes ... but it won't help  
him ... or his friend.

TAPE STOP

/4 on to K - SPACE SHUTTLE/

(3 next)

(460 on 2)

/1R, 20(Vlad) B7/

4 / 7. INT. CORRIDOR BY TARDIS.

BOOM B7

505. 1 R

LS on door to stairs with  
TARDIS L. ROMANA runs in R, (ROMANA WITH K9)  
she stops by TARDIS

506. 2 O (Vlad)

MS K9

K9: Operation 100% successful  
Mistress -

507. 1 R

ROMANA + TARDIS A/b

ROMANA: Yes I know, but I can't  
find the Doctor. Can you locate  
him K9?

508. 2 O (Vlad)

MS K9 A/b

K9: Affirmative -

(K9's ANTENNA  
MAKE A SWEEP OF  
THE SHIP)

509. 1 R

MCU ROMANA

Sensors indicate that the Master  
is not aboard the ship/Mistress -

ROMANA: What?

TAPE STOP

/4 move R of boom to Pos.M  
/2 move R of boom to L of Cam.4/

STRIKE DEMAT MACHINE

(1 next)

(454B on 5)

/2K C5/

4 /8. INT. DARK ROOM. HECATE.

BOOM C5

510. 2 K

MLS DOCTOR on floor  
Slow tighten to CS

He stirs

(THE DOCTOR  
OUT COLD LYING  
ON THE FLOOR,  
BEHIND HIS HEAD  
WE CAN JUST MAKE OUT  
A WALL. IT IS  
UNLIKE ANYTHING ON  
THE LUXURIOUS EMPRESS.  
A FUNCTIONAL, WEIGHT-  
SAVING GEODESTIC  
STRUCTURE.

THE DOCTOR  
STIRs )

RECORDING PAUSE

(2 next)

44

(591 on 2)

I Medic in ...  
OPERATING ROOM  
PREPARING ?

/1G, 3G      D2/

4/ 9. INT. CORRIDOR BY SICK BAY.

BOOM D2

511. 1 G

LS on trolley outside  
elevator with DELLA L  
Medic 1 C.  
They push it to cam.  
+ out R into sick bay.

(DELLA AND  
MEDIC1 PUSHING  
A TROLLEY-STRETCHER  
WITH A WOUNDED  
PASSENGER ON IT.

THEY GO IN  
TO THE SICK BAY.

512. 3 G

MS K9  
PAN UP to MS ROMANA  
She tells K9 to stay  
then moves out R

ANOTHER ANGLE:

ROMANA AND K9  
HAVE BEEN WATCHING  
FROM A DOORWAY.

PAN DOWN to K9  
who turns to look  
after her.

ROMANA SIGNALS  
K9 TO STAY,  
THEN SHE GOES  
TO THE SICK  
BAY DOOR.)

/4D, 5E      A4/

4/10. INT. SICK BAY. ANTE-ROOM.

BOOM A4

513. 4 D

W/A Doors L, DELLA R.  
DELLA is looking R of cam  
as ROMANA enters L

NOTE: WHEN TROLLEY GETS INTO SICK BAY  
IT IS PUSHED BETWEEN CAM.4 + BOOM A  
WHERE IT + THE PATIENT  
REMAJN UNTIL SCENE IS OVER.  
MEDIC MOVES INTO OPERATING ROOM

(5 next)

(513 on 4)

(DELLA WATCHING  
THE MEDIC WHEEL  
THE PATIENT INTO  
THE SURGERY.

DELLA turns to ROMANA

SHE TURNS ROUND  
TO FIND ROMANA  
STANDING BY THE  
DOOR)

ROMANA: Della, have you seen the  
Doctor?

DELLA: No I've been to busy  
with the casualties - The Excisemen  
want him shot on sight ... and you.

ROMANA: Yes I know. Della, I  
wonder, could you bear to talk about  
Stott?

DELLA: Why?

ROMANA: Tryst knows you and he  
might be implicated in the drug  
running ... /

514. 5 E

Tight 2-s ROMANA/DELLA

(DELLA DOES  
NOT ANSWER,  
BITTER MEMORIES FLOOD  
HER MIND)

We know it wasn't you and Stott,  
but it would help if you could tell  
me what happened ...

(4 next)

(514 on 5)

(DELLA'S FACE  
HARDENS)

Slowly tighten shot  
to lose ROMANA L.

DELLA: Alright. Stott and I were  
together, he was acting very  
strangely, he kept telling me to go  
back to the shuttle. I could see he  
was worried. There were Mandrels  
prowling about but I know it wasn't  
that. He was looking for someone -

ROMANA: Who? Did he say?

DELLA: No ... Then it happened ...  
A shot came from the forest ... He  
was only stunned but ...

(THE WORST  
MEMORY OF ALL:)

A Mandrel ... came out from behind  
me ... I ran. I couldn't help myself  
I just ran.

Pan down as  
DELLA sits

(DELLA BREAKS  
DOWN)

515. 4 D

I was afraid .../

MS ROMANA

PAN her R + down  
to sit beside DELLA

ROMANA: It's alright Della, anyone  
would have done the same -

DELLA: The Mandrel killed him.

ROMANA: How do you know?

DELLA: Tryst told me - he showed  
me a vis-print ... it was horrible.

ROMANA: Stott didn't die. He's  
here on this ship./

516. 5 E

CU DELLA

(4 next)



(516 on 5)

(DELLA CONFUSED)

DELLA: What? He can't -

ROMANA: He is.

517. 4 D DELLA: But where is  
he?/ I must see him!  
Tight 2-s ROMANA/DELLA

518. 5 E ROMANA: Not yet Della, when he's  
ready ... We've got to find out  
who's smuggling the Vrax. We  
know it's something to do with the  
Eden projection - Stott may be able  
to help us.  
CU DELLA A/b

(DELLA BREAKS  
IN. PUTTING  
TWO AND TWO TOGETHER)

519. 4 D DELLA: I knew it was him looking  
at me. In the Eden picture, someone  
staring out, only I can't believe  
it ... I thought I was seeing a ghost/  
- What can I do to help?  
Tight 2-s a/b

They rise out L

ROMANA: First we've got to find  
the Doctor -

/TAPE STOP/

/5 move R to Pos.F  
/3 move R to Pos.H  
/1 onto air-lock Pos.H/

/SECKER ONTO OPERATING TABLE.  
/CLEAR TROLLEY, PATIENT + MEDIC/

(5 next)

155

SHOT 521A

MODEL SHOT FOUR A.

VIEW OF EMPRESS FROM  
HECATE PORTHOLE

TAPE STOP

(510 on 2)

ANCHOR ON VDU

/2K, 4G, 2L C5/

4 /11. INT. DARK ROOM.

520. 2 K

BOOM C5

CS DOCTOR on floor a/b  
PAN UP with DOCTOR  
as he sits up.  
He looks around then  
up L

(THE DOCTOR  
SHAKES HIS HEAD.  
GETS UP, LOOKS  
AROUND THE ROOM.  
HE FUMBLES AROUND  
TRYING TO GET  
HIS BEARINGS IN THE  
GLOOM

521. 4 G

H/A on DOCTOR with CET  
machine f/g  
DOCTOR rises to it  
Pull back to hold  
DOCTOR + CET

HE COMES ACROSS  
A CONSOLE - AND  
A STRUCTURE ABOVE IT.  
IT IS A CET  
MACHINE. IDENTICAL  
TO TRYST'S. THE  
DOCTOR REALISES WHAT IT  
IS)

/2 PULL BACK TO L/

THE DOCTOR: Ah. How very odd, how  
very strange -

LIGHT Q/

(HE SWITCHES ON  
A SMALL LIGHT AT  
THE CONSOLE)

There now ... that's better - (cont...)

DOCTOR bends down to  
porthole

(HE NOTICES ONE  
DIFFERENCE BETWEEN  
THIS AND TRYST'S  
MACHINE. THIS ONE  
HAS A POWERFUL LASER  
ATTACHED TO IT,  
IT IS POINTED AT A  
MINUTE PORTHOLE IN THE  
HULL.

THE DOCTOR GOES  
TO THE PORTHOLE.

INSERT: Shot 521A  
Model Shot Four A.

HIS POV. THE (MODEL SHOT  
EMPRESS ALONGSIDE) FOUR A)

522. 4 G

DOCTOR + CET A/b  
(2 next)

(522 on 4)

THE DOCTOR: (cont)

Very clever -

Footsteps or cough heard  
DOCTOR switches off CET  
light. PAN him R  
behind console

CET LIGHT  
OFF

(A NOISE FROM  
OUTSIDE THE ROOM.

THE DOCTOR NIPS  
OVER TO THE CONSOLE  
AND SWITCHES THE  
LIGHT OFF. HE HIDES  
BEHIND THE CONSOLE.

523. 2 L

MLS R side of room  
DYMOND in door R.  
Comes to f/g computer.  
Crab R to see DOCTOR  
C b/g looking over  
console.

THE DOOR TO THE  
ROOM OPENS. THE LIGHT  
GOES ON. DYMOND ENTERS. (IN SHUTTLE  
SUIT)

ANOTHER ANGLE.

/4 MOVE L FOR CS ON COMPUTER/ WE JUST SEE THE  
DOCTOR'S FACE LOOKING  
ROUND THE EDGE OF  
THE CONSOLE.

Business with computer

IN FOREGROUND DYMOND  
PUNCHING FIGURES INTO  
A MINI-COMPUTER  
WITH VDU.

As DYMOND goes out,  
DOCTOR ducks down.  
Hold console. DOCTOR  
reappears. Comes to  
computer, presses  
replay button.

DYMOND FINISHES OFF  
AND GOES OUT.

THE DOCTOR COMES  
OUT OF HIS HIDING  
PLACE AND GOES TO THE  
VDU. HE PRESSES  
A BUTTON FOR REPLAY.  
~~COLUMNS OF FIGURES.~~

524. 4 G

CS on computer screen (Anchor)

THE DOCTOR REALISES  
WHAT THEY ARE)

525. 2 L

MCU DOCTOR

Orbital co-ordinates ...? (cont...)

526. 4 G

CS on screen a/b

(THE SCREEN DISPLAY  
CHANGES. MORE  
FIGURES THIS TIME  
IN MONETARY UNITS.  
IT IS TITLED  
"EXPEDITION III"  
WITH A BUDGET SHEET  
RUNNING INTO SEVEN  
FIGURES. THE DISPLAY  
CHANGES AGAIN, THIS TIME  
IT IS HEADED:

(2 next)

(526 on 4)

"EDEN SCHEME  
PROJECTED TURNOVER..."

AGAIN THE FIGURES  
ARE ASTRONOMICAL)

527. 2 L

MCU DOCTOR A/b

Crab L + Pan  
DOCTOR R as he  
goes out of door

THE DOCTOR: (cont) The profits ...  
on human suffering ...

(THE DOCTOR,  
IS WILD WITH RAGE.  
A RARE THING FOR  
HIM.

HE SLAMS HIS  
FIST DOWN  
ON THE VDU.

HE TURNS THE VDU  
OFF AND GOES OUT OF  
THE DOOR)

RECORDING PAUSE

TRYST TO CET MACHINE  
DYMOND OUTSIDE DOOR

(4 next)

(86)

- 4/18 -

(521A on 4 + 5)

/10. 3J D2/  
4 / 12. INT. CORRIDOR HECATE.

BOOM D2

522. 1 0

LS on corridor  
with wall R f/g

(A VERY NARROW CORRIDOR,  
AS ONE OF H.M. SHIPS  
LIKE A FRIGATE.

DOCTOR enters R b/g  
comes through arch

THE NARROW PASSAGE WAY  
IS CLUTTERED WITH  
FUNCTIONAL APPARATUS  
ALL BOXED AND STOWED  
AWAY.

THE DOCTOR LOOKS OUT  
INTO THE CORRIDOR.  
DYMOND NOT ABOUT.

HE GOES CAREFULLY  
DOWN THE PASSAGE WAY.

HE HEARS A NOISE.

HE DUCKS BEHIND ONE  
OF THE BOXES.

DOCTOR ducks down  
behind crate as  
DYMOND enters R f/g

DYMOND out R through  
door leaving it open.

ANOTHER ANGLE:

DYMOND WALKING TOWARDS  
THE DOCTOR'S HIDING  
PLACE.

HE STOPS BEFORE HE REACHES  
IT AND OPENS THE DOOR.  
IT IS A PRESSURISED DOOR.  
HE OPENS IT AND GOES IN.)

DOCTOR rises, comes to  
door and looks in.

523. 3 J

MS DOCTOR in doorway  
He looks R.

INSERT: Shot 523A  
DOCTOR's eyeline on  
shuttle craft.

/PAUSE - 3 onto W/A/

- 4 /18 -

(3 next)

- 4 / 19 -  
/3J D2/

4 / 12A. INT. ANTE ROOM TO SHUTTLE BAY

524. 3 J

BOOM D2

W/A DOCTOR L,  
DYMOND R

(IN THIS ROOM ARE JUST A  
FEW PIECES OF PARAPHERNALIA  
SUCH AS A MAN MIGHT NEED  
FOR GOING OUT INTO SPACE.  
INCLUDING DYMOND'S SPACE  
HELMET, WHICH HE IS  
PUTTING ON.

ON THE OPPOSITE SIDE IS  
ANOTHER PRESSURISED  
DOORWAY, ALSO OPEN.

DOCTOR crosses shot  
to R + out

IN THE FURTHER CHAMBER  
IS A SMALL SHUTTLE  
CRAFT, WHICH IS POINTED  
TOWARDS THE OTHER AIRLOCK  
HATCHWAY, WHICH LEADS  
OUT INTO SPACE.

THE DOCTOR LOOKS IN AND  
SEES DYMOND PUTTING ON  
HIS HELMET.

HE TIPTOES PAST DYMOND  
INTO THE SHUTTLE BAY.

/4H, D2/

4/13. INT. SHUTTLE BAY

525. 4 H

BOOM D2

Through Int.  
of shuttle craft

(Pause next)

- 4 / 19 -

(88)

DOCTOR climbs in,  
out R, + out of shot R.

DYMOND moves out R.

DYMOND in L, shuts door,  
switches on decompression  
L of door.

Crab L + Pan R with  
him as he enters shuttle  
+ shuts door to show  
DOCTOR R b/g

DYMOND connects his  
air supply.

DOCTOR takes  
emergency action

NO SHOTS 526 + 527

(THE DOCTOR BRIEFLY  
EXAMINES THE SHUTTLE  
CRAFT, AND THEN CLIMBS  
INSIDE.

~~IT~~ IS A VERY SMALL  
CRAFT INDEED. THE  
DOCTOR SQUEEZES HIMSELF  
DOWN BEHIND THE PILOT'S  
SEAT.

JUST AS HE DOES SO,  
DYMOND TURNS TOWARDS  
THE CRAFT.

HE HAS SEALED THE FIRST  
DOORWAY INTO THE  
CORRIDOR.

HE NOW TERS THE SHUTTLE  
BAY AND CLOSES THE SECOND  
DOORWAY BEHIND HIM. HE  
THEN CLAMBERS INTO THE  
PILOT'S SEAT AND CONNECTS  
HIS UMBILICAL TUBE TO THE  
CRAFT DASHBOARD.

C.U. THE DOCTOR'S  
ASTONISHMENT AT SUDDENLY  
REALISING HE WILL HAVE  
TO MAKE THE TRIP WITHOUT  
BENEFIT OF OXYGEN.

SOUND OF  
EXTRACTORS

AS DYMOND CLOSES THE TOP  
OF THE CRAFT THE DOCTOR  
TAKES SEVERAL QUICK DEEP  
BREATHS IN SUCCESSION,  
THEN EXPELS ALL THE AIR  
FROM HIS LUNGS AND APPEARS  
TO GO INTO A TRANCE.

RECORDING PAUSE



SHOT 528

MODEL SHOT FIVE::

Ext. Space.

The Hecate and the  
Empress orbiting the  
Planet Azure. Keeping  
station.

(SEE HATCHWAY OPENING FIRST?)

From Hecate, the  
tiny auxilliary craft  
starts its short  
voyage between the two  
ships.

/TAPE STOP/

(NO SCENE 14)

/3C, 2B, 1B, 5A, 4K A1, D2/

4 / 15. INT. BRIDGE.

BOOM A1

529. 3 C

MS FISK  
He swings R.

(FISK AT THE  
CONTROLS, COSTA  
BY HIS SIDE, TRYST  
IS WITH THEM)

530. 2 B

3-s FISK/COSTA/TRYST

FISK: Right, Dymond's on his  
way - Any sign of the Doctor?/

COSTA: No. They're searching  
"A" deck at the moment.

TRYST: I think I know where the  
Doctor went ...

FISK: Where? Why didn't you say  
before?

531. 3 C

MS FISK A/b

TRYST: You may find it hard to  
believe -/

FISK: Make me believe, Professor.

TRYST: He must have gone into the  
projection.

532. 2 B

MS TRYST

FISK: The projection? /

TRYST: The CET machine.  
The image has become an  
unstable dimensional field./

533. 3 C

MS FISK A/b

(1 next)

534. 1 B FISK: Well if he went into it,  
he's got to come out the same way.  
Costa, check the guard on the lounge.  
I'll join you there.

MS COSTA.  
He goes out

(COSTA LEAVES)

535. 3 C FISK: Tryst. What would the Doctor  
want inside the projection?

MS FISK A/b

536. 2 B  
2-s TRYST/FISK

(TRYST THINKS IT  
OVER:)

TRYST: I can only imagine that one  
of the crew on my expedition  
found a new source of this ...  
what's the thing called?

FISK: Vraxoin.

537. 3 C TRYST: Yes Vraxoin, and placed it in  
the transmute location ... yes, then  
informed the Doctor. So the Doctor  
comes aboard to make the pick up.  
That fits with your own theory /  
doesn't it?

MCU FISK

538. 2 B FISK: Yes ... yes. Only why  
did he bother to separate the ships?

MCU TRYST

(TRYST REALISING  
THAT HE'S DEALING  
WITH A MAN WHO ISN'T  
ANY TOO BRIGHT)

He swings R back to  
screens

\*\*\* (REPEAT FROM HERE AT END OF SCENE) \*\*\*  
TRYST: Perhaps it's because, as  
you said, he's a criminal ...?

539. 3 C  
2-s FISK/TRYST (FISK CONSIDERS  
THIS)

FISK: Yes, that would probably be  
it.

(5 + 4 next)

GYMONDS VOICE ON BOOM D2

(BEHIND FISK,  
DYMOND'S HELMETED  
FACE COMES UP ON  
THE SCREEN)

BOOM D2

DYMOND: Dymond here. Making an  
approach, open the shuttle bay  
door please -

(FISK TURNS,  
HE HARDLY LOOKS  
AT THE SCREEN.

HE FLICKS A  
SWITCH. AN  
AUTOMATIC ACTION)

BOOM A1

FISK: Open -

540. 5 A (4K on Monitor)

5 MONITOR BANK  
4 2-s DYMOND/DOCTOR  
in Shuttle

(FISK TURNS  
BACK TO TRYST.

WE STAY ON THE  
SCREEN. WE  
SEE THE DOCTOR  
CLEARLY BEHIND DYMOND'S  
HEAD. EYES  
CLOSED.

NEITHER TRYST  
OR FISK HAVE SEEN  
HIM:)

It's a question of finding the  
Doctor ... Then we'll deal with him.

(A GRISLY SMILE  
OF ANTICIPATION ON  
FISK'S FACE.

WE CAN STILL SEE  
THE DOCTOR ON THE  
SCREEN BEHIND HIM  
LOOKING QUITE DEAD)

(2 next)

BOOM D2

DYMOND: Docking - Dymond out -

SCREEN GOES BLANK

(THE SCREEN GOES  
BLANK)

541. 2 B

BOOM A1

2-s FISK/TRYST

TRYST: If he's not dead already -

TRYST turns to FISK

TAPE STOP

SET TRYST = FISK  
IN CHAIRS LOOKING AT  
MONITOR BANK.

SET DUMMY CONSOLE

RE-SET 2 CHAIRS FROM  
BRIDGE IN FRONT OF  
MONITOR BANK.

542. 5 A (4K on Monitor)

BOOMS ?

5 TRYST/FISK in chairs  
looking at monitor  
bank  
4 2-s DYMOND/DOCTOR  
in Shuttle

RE-RECORD END OF 4/15 FROM P. 4/23  
( ) Dialogue:  
" TRYST: Perhaps it's because , as you  
said, he's a criminal...."  
TO END OF SCENE.

TAPE STOP

(3 next)

(440 on 2)

/1J, 3I B4/

4/ 16. INT. CORRIDOR.

BOOM B4

543. 1 J

MLS Door in wall  
DELLA in L  
PAN her R to ROMANA

(K9, ROMANA AND  
DELLA. DELLA  
HAS JUST MET UP  
WITH THEM FROM  
ANOTHER CORRIDOR)

ROMANA: Did you find anything?

DELLA: Only a Mandrel -

544. 3 I

ROMANA: He must be somewhere -

L/A MS K9 with  
ROMANA's legs

K9: Negative Mistress I have  
scanned the ship and I detect no...

ROMANA: What is it K9?

K9 turns to cam.  
His antenna move.  
He moves to Cam.R.  
PAN UP to DELLA/ROMANA

(K9'S ANTENNA  
SWISH ABOUT)

They move R.

K9: This way -

The Doctor has just come aboard -

(K9 MOVES  
OFF)

/TAPE STOP/

(3 next)

/4H            D2/

4 / 17.    INT.    AUXILLIARY CRAFT.

BOOM D2

545. 4 H

Through Int.  
of shuttle craft A/b  
DYMOND disconnects  
oxygen, opens door  
+ gets out L.

(DYMOND, HIS VIEW  
STILL RESTRICTED,  
CLAMBERS OUT OF  
THE COCKPIT WITHOUT  
SEEING THE  
SLUMBERING DOCTOR.

Tighten shot on  
DOCTOR R.

AS OXYGEN FILLS  
THE COCKPIT THE  
DOCTOR'S EYES  
BEGIN TO FLICKER,  
THEN OPEN)

(NB. NO SHOT 546)

/RECORDING PAUSE/

/1 onto Corridor Door to/  
Shuttle area

/DOCTOR out of Shuttle Craft/  
OPEN DOORS TO CORRIDOR

/10            D2/

INSERT FOR 4/12. INT. AUXILLIARY CRAFTBOOM D2

523A. 1 0 (Through door)

DOCTOR's eyeline  
of shuttle craft

/TAPE STOP/

1 to P - Corridor outside Power Unit  
5 to Model in CSO area  
4 to I - CSO area  
3 to K - Crew Corridor shooting onto  
Power Unit so round R. of  
floater

BOOM C to Pos.3 -  
Corridor outside Power  
Unit

STOTT, DOCTOR, ROMANA  
standby on CSO

END OF MONDAY EVENING RECORDING

(2 next)

(604 on 5)

SHUTTLE BAY SIGN

/2D                      B3/

4 / 18. INT. CORRIDOR SHUTTLE BAY DOOR.

547. 2 D

BOOM B3

MS Sign "Shuttle Bay"  
PAN L to MS Door  
DYMOND comes out  
Widen shot to hold him  
as he walks to cam.  
then out R.  
Hold door.

(THE SHUTTLE BAY  
DOOR OPENS DYMOND  
COMES OUT

HE WALKS OFF UP  
THE CORRIDOR.

DOCTOR comes out  
+ looks around

STAY ON THE SHUTTLE  
BAY DOOR.

THE DOCTOR COMES  
OUT. HE WAITS  
TILL DYMOND HAS  
GONE. THEN FOLLOWS  
AFTER HIM)

RECORDING PAUSE

TRYST + DYMOND L OF CAM.2/

(2 next)



(437 on 2)

/DOORS SHUT/

/DYMOND IN SHUTTLE SUIT/

/2B, 3E, 1C B2/

.4 /19. INT. CORRIDOR & ELEVATOR.

BOOM B2

548. 2 B

LS on lift with floater L. (Don't show stairs door L).  
DYMOND in L, walks to lift R. K9 appears round floater followed by ROMANA + DELLA. They press back in alcove, looking R.  
DYMOND enters lift. Doors shut.

(DYMOND WALKING UP THE CORRIDOR, WE SEE THAT ROMANA, K9 AND DELLA ARE HIDING.

DYMOND WALKS PAST WITHOUT LOOKING IN THEIR DIRECTION.

548A. 1 C

MS K9. Pan him L. Tail wagging. INSIDE. THE DOORS CLOSE.

HE GOES UP TO THE ELEVATOR AND GOES

549. 3 E

MS L end of floater.  
DOCTOR pops his head round.  
Looks down.

THE DOCTOR APPEARS.

THE DOCTOR: Hello K9.

550. 1 C

2-s ROMANA/DELLA  
PAN them L to DOCTOR

ROMANA: Doctor?

THE DOCTOR: Hello Romana.

(ROMANA, DELLA AND K9 COME UP TO HIM)

551. 3 E

MCU DOCTOR

ROMANA: What happened to you Doctor?

THE DOCTOR: I got caught in an inter-face when the ships separated...Have you seen Stott?

552. 2 B

3-s DOCTOR/ROMANA/DELLA

(THE DOCTOR LOOKS AT DELLA TO SEE HER REACTION TO STOTT)

(1 next)

(552 on 2)

ROMANA: It's alright, she knows.

THE DOCTOR: Have you seen Stott?

ROMANA: No we haven't.

THE DOCTOR: I'll need his help to get the Mandrels back into the projection. It's got to be done somehow. Hello Della.

DOCTOR looks R

Look out!

553. 1 C

FLS K9/DOCTOR/ROMANA/DELLA  
2 crewmen in R beside cam.  
DOCTOR + ROMANA run L.  
DELLA waits. PAN L with  
crewman chasing DOCTOR.  
Hold crewman L and K9 R.  
As crewman stops, raises  
gun, K9 fires, crewman 4  
is stunned.

K9 backs away. Crewman starts  
to move to gun, K9 fires  
another warning shot  
before going out of shot.

DELLA: No, don't.

(THE DOCTOR AND  
ROMANA RUN ONE WAY,  
DELLA IS CAUGHT.)

K9 BACKS OFF AFTER  
THE DOCTOR, FIRING  
A WARNING SHOT.

ANOTHER ANGLE:

ONE CREWMEN GOES  
AFTER THE DOCTOR,  
BUT K9'S ACCURATE  
SHOTS MAKE HIM  
RETREAT)

554. 2 B

2-s DELLA/CREWMAN  
(Don't show stairs  
door L b/g)

CREWMAN 3: What were you doing with  
them -

DELLA: Finding out a few things.

(1 next)

(24)

- 4/ 31 -

(554 on 2)

They turn inward  
+ move to L.

CREWMAN 3: You'd better tell Fisk.  
Come on.

(THEY MOVE OFF.)

555. 1 C

They enter lift.  
Doors shut.

TAPE STOP

3 onto F - Passenger Corridor  
1 onto D - Staircase  
2 onto C - Staircase

BOOM B swing L  
onto staircase

FLOATER on to Pos.B - backing to sick bay

(1 next)

- 4/ 31 -

(544 on 3)

/3I, 1K, 2E, 1L, 2F B4, B5/

4 /20. INT. CORRIDOR.

BOOM B4

556. 3 I

MLS Door to stairs  
DOCTOR in followed by  
ROMANA.  
PAN them L  
(K9 there but not seen)

(THE DOCTOR AND  
ROMANA WALKING  
TOWARDS THE  
POWER UNIT)

THE DOCTOR: Bit uncivil of them pointi  
guns at us like that?

ROMANA: They've had orders to shoot.

THE DOCTOR: Mmm...(THOUGHTFUL)  
What would you use a Pitman laser  
for?

ROMANA: What?....

(SHE RECITES AS IF  
FROM A TEXT BOOK)

The Pitman Laser can carry thousands  
of telecom messages. It was first  
used by -

THE DOCTOR: Could it carry a C.E.T.  
projection tape?

ROMANA: From what I've seen of Tryst'  
set-up I should think so.

THE DOCTOR: Good, ..Dymond's got a  
C.E.T. machine on the Hecate with a  
Pitman laser fitted to it.

(1 next)

(55 6 on 3)

ROMANA: Then Tryst and Dymond are the smugglers?

557. 1 K(As DOCTOR moves L)  
2-s DOCTOR/ROMANA

THE DOCTOR: That's how it looks... Our only hope of convincing Fisk is to catch them in the act of transferring the vrax.

558. 2 E

MS K9  
PAN up DOCTOR/ROMANA  
They move back to door  
DOCTOR L, ROMANA R

K9: Detect units approaching master -

(THE DOCTOR AND ROMANA TUCK INTO A RECE

TAPE STOP

2 pull back + L to Pos.F  
1 push forward to corner of set +  
turn around to Pos.L

BOOM B push forward to lift the  
turn L onto door in wall Pos.5

SET FLOATER ONTO POS.C

559. 1 L

LS down Corridor.  
STOTT in L. He backs R,  
followed by MANDREL 1.  
PAN R with him, taking in  
DOCTOR etc. R.

STOTT COMES ROUND  
THE CORNER OF THE  
CORRIDOR.

BOOM B5

STOTT IS BACKING  
AWAY FROM MANDREL 1  
HE FIRES AT IT,  
THEN FIRES AGAIN.

THE DOCTOR CALLS  
TO STOTT)

THE DOCTOR: Stott! Let K9 deal with it!

(STOTT GOES OVER TO  
THE DOCTOR.

K9 fires at MANDREL 1

K9 NOW HAS A CLEAR  
FIELD OF FIRE.

It stumbles.

560. 2 F

3-s STOTT/DOCTOR/ROMANA  
with MANDREL 1 f/g.  
MANDREL falls out of  
shot.

As STOTT turns to  
DOCTOR, tighten shot  
to lose ROMANA R.

K9 FIRES AT THE  
MANDREL. THE  
CREATURE STUMBLES  
ON TOWARDS THEM,  
FINALLY CRASHING  
TO THE FLOOR IN  
FRONT OF THEM.

ROMANA SHUDDERS  
AT THE SIGHT OF  
THE STRICKEN MANDREL)

(1 next)

(560 on 2)

STOTT: What happened to you Doctor --?

THE DOCTOR: Never mind. Listen,  
we know who the smugglers are.

STOTT: Who?

THE DOCTOR: Dymond is the pick up  
man, and the smuggler is Tryst  
himself.

STOTT: Tryst!

THE DOCTOR: The vrax is on the Eden  
crystal and they're going to transfer  
the crystal itself to the Hecate.

561. 1 L

3-s STOTT/DOCTOR/ROMANA

STOTT: But do you know what the  
source is?

ROMANA: Yes. Those things.

STOTT looks L,  
then R again.

STOTT: The Mandrels?

THE DOCTOR: Yes. I was attacked  
in the power unit. The poor thing  
electrocuted itself. Burnt itself  
to a powder...

STOTT: A powder? You mean...

THE DOCTOR: Vraxoin.

ROMANA: Vrax.

(STOTT BOGGLES)

(2 next)

(561 on 1)

STOTT: No wonder I never found it.

THE DOCTOR: And they can actually  
make the transference across space,  
by Pitman laser.

562. 2 F

STOTT: Can you prove this?

Tight 3-s STOTT/DOCTOR/  
ROMANA

THE DOCTOR: Yes.

DOCTOR looks at ROMANA,  
they smile.  
He turns back to  
STOTT.

STOTT: How?

THE DOCTOR: We let them do it.

TAPE STOP

/2 pull back out of set, then L  
/behind it to Pos.G  
/1 move L behind floater to Pos.M/

BOOM C onto Pos.1/

(2 next)

(459 on 4)

/3F, 5D, 1E, 4C D1, A3/

4/ 21. INT. CORRIDOR TO BRIDGE.

563. 3 F

BOOM D1

W/A on corridor.  
CREWMAN 3 + DELLA  
in L.  
They walk away + out L.

(DELLA AND CREWMAN 3  
AS THEY GO BY A DOORWAY  
MANDREL 2 FLAILS AT THE  
CREWMAN. HE IS CAUGHT  
BY THE NECK AND GOES  
DOWN.

564. 5 D

MS end of corridor.  
DELLA + CREWMAN 3 in R.  
They approach.  
MANDREL 2 out of alcove  
R, attacks CREWMAN 3

DELLA SCREAMS AND  
RUNS TOWARDS THE  
BRIDGE)

BOOM A3

565. 1 E

MS DELLA  
She screams + runs out L.

566. 4 C

W/A on corridor with  
wall L f/g.  
DELLA runs in R, out L.

567. 5 D

MS MANDREL 2.  
He turns, from CREWMAN 3 on floor  
to camera

/TAPE STOP/

/1 PULL BACK TO LEAVE ROOM FOR MANDREL 2 TO FALL/  
/5 PULL BACK SEVERAL FEET FOR NEXT SCENE

CREWMAN 3 STAY ON FLOOR.

DYMOND STANDBY R. OF CAM.4

K9, DOCTOR, ROMANA STANDBY ROUND CORNER



DOOR L OF SET OPEN

/3C, 2B, A1/

4/ 22. INT. BRIDGE.

BOOM A1

568. 3 C

2-s TRYST/DYMOND

They look R.

(TRYST is starting to  
put on shuttle space suit)

(DELLA RUNS INTO  
THE BRIDGE  
TO FIND TRYST  
PUTTING ON A  
SPACE SUIT.

DYMOND WITH HIM.

569. 2 B

2-s TRYST/DYMOND

DELLA in C

TRYST LOOKS A  
LITTLE GUILTY.  
THE FEELING  
SOON LEAVES HIM)

Tryst,  
DELLA: / There's a Mandrel out there --

(SHE SUDDENLY TAKES  
IN THE FACT THAT  
TRYST IS PREPARING  
TO MAKE A JOURNEY)

TRYST: It's alright Della, Dymond  
has a gun -

(DYMOND TAKES THE  
GUN OUT AND MOVES  
TO COVER THE DOOR

TIGHTEN shot as  
DELLA moves to  
TRYST losing  
DYMOND R.

DELLA: What are you doing Tryst?  
You weren't thinking of leaving the  
ship were you?

(TRYST SMILES)

DELLA: You've got to help the Doctor.  
You knew the C.E.T. was unstable.  
So it's all your fault. You must help  
him get the Mandrels back into the  
projection - /

570. 3 C

MCU TRYST

TRYST straightens up

TRYST: Is that what he's doing?

DELLA: Yes.

571. 2 B

TRYST: Good...In that case I'm right  
behind him./

MCU DELLA

She wonders

RECORDING PAUSE

TRYST GETS SUIT ON

(2 next)

118

(On 1)

/2C, 1C, 3F, 4A B2 / EDEN SOUND  
4 /23. INT. LOUNGE. (+ EDEN JUNGLE)

INSERT Shot: 571A

DOCTOR comes through Screen

(THE DOCTOR COMES

572. 2 C

MLS Doors.  
DOCTOR in R. PAN him L  
to CET.

OUT OF THE PROJECTION  
AND MOVES TO THE  
C.E.T. HE IS PUTTING  
THE SELECTOR SWITCH  
IN WHEN THE PANEL

BOOM B2

573. 1 C

W/A DOCTOR L, panel door R.  
COSTA, FISK + 4 N/S CREWMEN  
enter

DOOR OPENS AND FISK  
COMES IN WITH TWO (N/S CREWMEN  
CREWMAN AT THE SAME 1,2,3,4)  
TIME COSTA AND TWO  
MORE CREWMAN RUSH  
IN THROUGH THE DOOR)

FISK: Doctor! Put your hands up!

THE DOCTOR: Your arresting the wrong  
person did you know that?

FISK: That's enough Doctor -

(FISK POINTS HIS GUN  
AT THE DOCTOR, IS  
ABOUT TO SHOOT.

STOTT'S VOICE)

They look R.

STOTT: Stop!

INSERT Shot: 573A.

STOTT comes through Screen

(FISK TURNS TO SEE  
STOTT WALKING OUT  
OF THE PROJECTION)

574. 2 C

MLS FISK + Crewmen  
STOTT in R. to him

575. 4 A

3-s DOCTOR/FISK/STOTT

FISK: Who are you?  
hands up.

Stop, keep your

(STOTT HANDS FISK  
HIS I.D. PLAQUE)

(Break next)

( 575 on 4)

STOTT: It's Tryst and Dymond you want.

(FISK EXAMINES  
THE PLAQUE.

CU FISK, HIS  
SHOCK AT BEING  
MADE AN IDIOT)

FISK: Put your hands down.

TAPE STOP

OVER TO EDEN SCREEN

571A. <sup>3</sup> F

On screen + Eden  
DOCTOR comes through  
screen + goes out L.

DOCTOR THROUGH SCREEN  
IN 4/23

449A. <sup>3</sup> F

ROMANA comes through  
screen + goes out L.

ROMANA THROUGH SCREEN INTO  
LOUNGE IN 3/21  
(STOTT ALSO REQUIRED )

573A. <sup>3</sup> F

STOTT comes out of  
screen + goes out  
far L.

STOTT THROUGH SCREEN  
IN 4/23

TAPE STOP

SET

Desk & CHAIR  
on Back Settee

(1 next)

96

(On 2)

/2B, 3C, 1B A1/  
4 / 24. INT. BRIDGE.

BOOM A1

576. 2 B  
MCU DELLA (DELLA IS NOW  
SUSPICIOUS  
OF TRYST)

577. 3 C  
MCU TRYST finishing putting  
on suit (TRYST IS TAKEN  
ABACK)  
DELLA: Tryst! Did you know Scott  
was alive? /

578. 1 B  
MS DYMOND,  
He turns, raising  
gun (DYMOND RAISES HIS  
GUN, SLOWLY)  
TRYST: Alive? (PAUSES) He can't be...

579. 2 B  
3-s TRYST/DELLA/DYMOND  
DELLA: You fired that shot, didn't  
you? That last day on Eden...

TRYST: I didn't want to Della, he  
forced the situation on himself, he...

DELLA: You? You're smuggling the  
Vrax?

TRYST: Della, I...

580. 3 C  
MCU TRYST  
DYMOND: Yes is the word you're  
looking for. /

581. 2 B  
MCU DELLA  
TRYST: It started just as a little  
thing, to help over a slight financial  
difficulty... The cost of the  
expeditions, it was bank-rupting me...

(3 next)

582. 3 C  
MCU TRYST A/b  
DELLA: But the Vrax is destroying people by the millions!
583. 2 B  
MCU DELLA A/b  
TRYST: I had to continue the research. Without me many of these creatures would have become extinct.
584. 3 C  
MCU TRYST A/b  
DELLA: I think a few million people becoming extinct/is rather more serious.
585. 2 B  
3-s TRYST/DELLA/DYMOND  
TRYST: But they have a choice. It's their own fault if they become addicted.
- DELLA turns to  
DYMOND. MANDREL 2 enters  
DYMOND jumps back.
- PAN MANDREL 2 R.,  
losing TRYST L.
586. 1 B  
W/A on Mandrel + DYMOND  
TRYST in L.
- DELLA: Like Rigg I suppose. Did he have the choice or was he tricked?
- TRYST: That was most unfortunate...
- DYMOND: But necessary.
- (THEY ARE INTERRUPTED  
BY MANDREL 2 WHICH  
LURCHES ONTO THE  
BRIDGE.
- DYMOND IS FORCED TO  
USE HIS GUN ON IT.  
THIS ENABLES DELLA  
TO MAKE HER ESCAPE.
- DYMOND GIVES  
MANDREL 2 A FULL BLAST,  
AGAIN AND AGAIN)
- TRYST: Don't kill it! They're valuable!
- DYMOND: I can't even stop it!
- MANDREL 2 falls to ground
- (TRYST IS FORCED TO  
TAKE OUT HIS GUN AND  
FIRE EVENTUALLY.

( 586 on 1)

- 4/ 43 -

MANDREL 2 - CRASHES  
TO THE FLOOR)

TRYST: Della! Get after her!

DYMOND out R.

(DYMOND RUSHES OUT  
AFTER HER.

TRYST fires at console.

TRYST GOES TO THE  
COMMUNICATIONS  
CONSOLE

+ goes out R.

TAPE STOP

---

(3 next)

- 4 /43 -

(567 on 5)

/4C, 5D A3/

4 / 25. INT. CORRIDOR. PASS.

587. 4 C

BOOM A3

W/A on corridor a/b  
DELLA in L, out R

(DELLA HURRYING  
TRYING TO FIND THE  
DOCTOR. SHE STOPS  
SUDDENLY. IN FRONT  
OF HER MANDREL 3 MOVING  
TOWARDS HER.

588. 5 D

MLS R side of corridor  
DELLA in R. MANDREL 3's arm  
in R from alcove. DELLA  
stops, + backs slowly.  
DYMOND in R to C of shot.  
He points gun.  
DELLA turns. He fires.

SHE TURNS AND  
RUNS BACK THE WAY  
SHE CAME.

ANOTHER ANGLE:

DYMOND'S P.O.V. OF  
DELLA RUNNING AND LOOKING  
BACK TO SEE IF THE  
MANDREL IS FOLLOWING.  
WE SEE ONLY DYMOND'S  
HAND AND GUN.

BOPP!!!

She falls L as K9 +  
RC NA appear from L  
in b/g.

DYMOND SHOOTS HER.  
SHE FALLS IN A HEAP  
ON THE FLOOR.

DYMOND runs out R.

ROMANA + K9 approach.

ROMANA AND K9  
APPROACHING.

ROMANA GOES TO  
DELLA + LIFTS HER HEAD)

PAN ROMANA L to DELLA.  
She lifts her head.

ROMANA: Stop him K9 quickly!

(K9 GOES OFF AS  
FAST AS HIS CASTORS  
WILL CARRY HIM.

589. 4 C

Low MS on corner R.  
K9 in R towards cam.  
He stops + turns back.

K9 RETURNS)



(589 on 4)

590. 5 D

K9: Mission aborted mistress - /

L/A WS DELLA + ROMANA L  
MANDREL 3 out of alcove R  
to C. K9 in R f/g.  
K9 fires at MANDREL 3  
He is hit, staggers R  
+ falls

(HE FIRES, BEHIND  
THEM MANDREL 3  
WHICH DELLA HAD RUN FROM  
HAS CAUGHT ROMANA UP  
AN IS JUST ABOUT TO  
SWIPE HER WITH IT'S  
TENDRIL.

THE MANDREL IS STUNNED  
BY K9'S FIRE AND  
RETREATS)

More important to protect you as  
programmed mistress.

ROMANA: Thank you K9, that was close

DOCTOR in R b/g  
He comes to R of ROMANA  
+ bends down

K9: Two metres to be precise mistress

ROMANA: Yes, close.

(THE DOCTOR  
COMES UP)

THE DOCTOR: What happened?

ROMANA: Dymond shot Della. She's wounded  
but she'll be alright.

PAN up with DOCTOR  
He goes out R.

THE DOCTOR: Callous wretches. They'll  
be going to the Hecate to make the  
transfer.

TAPE STOP

1 PUSH IN AGAIN

K9, DOCTOR, STOTT, FISK, COSTA  
2 N/S CREWMEN, 5 MANDRELS STANDBY

/2D B3/

4 /26. INT. CORRIDOR OF SHUTTLE BAY.

591. 2 D

BOOM B3

L/A TRYST + DYMOND's  
feet in L beside cam.

PAN UP.

Hold tight 2-s at door

(TRYST AND DYMOND.  
THEY HURRY TO THE  
SHUTTLE BAY DOOR.

ON THE INTERCOM  
FISK'S VOICE)

TAPE

FISK: (OV) All personnel locate and  
aprehend passenger Tryst and Pilot  
Dymond. They may try to leave the ship.  
Cover the shuttle bay ... and er -  
regarding the previous order  
cancel it.

(TRYST AND DYMOND'S  
REACTION AS THEY  
LISTEN)

TRYST: Sooner than I thought.

DYMOND: Better move, they'll have an  
interceptor after us -

TRYST: I think not. I smashed the  
communicatic system they're cut off  
from Azure -

They go out L

(THEY DASH INTO  
THE SHUTTLE BAY)

/TAPE STOP/

/CHANGE 'SHUTTLE BAY' SIGN TO 'AIRLOCK'/

(99)

/3C, 2B, 1B, A1/

4 / 27. INT. BRIDGE.

BOOM A1

592. 3 C

MS on damaged console  
FISK's hand in  
PAN UP to MS FISK

(FISK SURVEYING THE  
DAMAGED COMMUNICATOR.  
WITH STOTT)

593. 2 B

MS STOTT

FISK: If we don't get them on the ship  
we've lost them - /

(PAUSES)

594. 3 C

MS FISK A/b

STOTT: / The Empress is faster isn't  
she? /

595. 2 B

MS STOTT A/b  
He looks L.

FISK: No pilot or navigating officer.  
Could you fly her?

(STOTT SHAKES  
HIS HEAD. /

596. 1 B

2-s FISK/STOTT  
DOCTOR enters C  
+ sits at console

ENTER THE DOCTOR  
ROMANA AND K9)

DOCTOR: Gentlemen, once more unto the  
breach. What happened?  
STOTT: Doctor. Tryst and Dymond have  
got away.

(THE DOCTOR SEEMS  
UNCONCERNED)

Tighten shot to  
lose STOTT R.

THE DOCTOR: They won't go anywhere  
without the Eden crystal. That gives us a  
little time.

FISK: To do what?

THE DOCTOR: Now that the ships are  
separated we can at last stabilise the  
C.E.T. properly.

FISK: Good. isn't it? (PAUSE. DOCTOR LOOKS  
AT HIM)

DOCTOR: Yes.

FISK: What does that mean ?

(Pause next)

( 596 on 1)

THE DOCTOR: It means, Fisk, that we can finally clear this marauding menagerie back into the projection. Which is exactly where Dymond will want it.

FISK: Yes, but what are you going to do?

THE DOCTOR: Give him what he wants, yes. We have to bait the hook properly don't we?

RECORDING PAUSE

DOCTOR ROMANA + STOTT CLEAR SET

FISK STANDS BEHIND L.CHAIR/  
AT CONSOLE

(1 next)

SHOT 597

MODEL SHOT SIX:

Ext. Space.

The Hecate and  
Empress as before in  
orbit.

The tiny auxilliary craft  
leaving the Empress'  
shuttle bay.

It moves towards the  
Hecate.

TAPE STOP

END OF TUESDAY EVENING'S RECORDING

(562 on 2)

(NO SCENE 28)

/2G. 1M C1/

4/29. INT. CORRIDOR. LEVEL 'A'.

BOOM C1

598. 2 G

Widest angle on  
opening.  
MANDRELS in R + L  
beside cam.  
STOTT in R.  
N/S CREWMAN 1 in L.

599. 1 M

Widest angle without seeing  
walls at side.  
MANDRELS L to R followed  
by STOTT + CREWMAN 1 N/S

STOTT: Keep them moving,  
we should meet up with Fisk soon.

A MANDREL turns back,  
but STOTT fires at it.

(A MANDREL BREAKS  
LOOSE AND COMES  
FOR STOTT.

HIS STEADY AIM  
REPELS THE  
RECALCITRANT MANDREL)

They go out L

TAPE STOP

/1 pull back to Pos N/  
Put cam.2 on VLAD /

/BOOM C pull back/  
to Pos.2

/SET FLOATER TO POS.D/

(1 next)

(599 on 1)

/1N C2/

4 / 30. INT. CORRIDOR LEVEL "B".

BOOM C2

600. 1 N

W/A on corridor  
MANDRELS approach  
+ go out R.  
followed by FISK,  
COSTA, CREWMAN 1 N/S

(FISK AND COSTA PLUS  
A CREWMEN.  
DOING THE SAME.  
DRIVING THE MANDRELS  
BACK BIT BY BIT.)

Possible shots fired.

TAPE STOP

/2 (VLAD) onto Pos.H/

/BOOM C onto corridor  
outside Power Unit, Pos.3/

(2 next)

SHOT 601

MODEL SHOT SIX A:

Space Ext.

The Shuttle craft  
docks with the  
Hecate

TAPE STOP



(590 on 5)

/3F, 1E, 5D D1, A3/

4/ 31. INT. CORRIDOR TO LOUNGE.

BOOM D1

602. 3 F

MLS corridor.  
MANDRELS, DOCTOR, STOTT  
FISK, COSTA, CREWMEN N/S 1,2  
in L.  
Hold fairly close  
shots panning about  
as MANDRELS are driven  
round corner.

(FISK'S GROUP AND  
THE DOCTOR'S HAVE  
JOINED UP. THEY  
ARE ON THE LAST LEG.  
THEY DRIVE THE MANDRELS  
TO THE LOUNGE)

603. 1 E (in alcove opening)

BOOM A3

Looking as far R as possible  
W/A on MANDRELS etc.  
When they reach middle of corridor  
MANDRELS stop + refuse to go further.  
Pan R. onto STOTT

604. 5 D

STOTT: Our guns are failing!

LS on MANDRELS etc. in corridor  
MANDRELS start to move away, STOTT,  
FISK + co. retreating. DOCTOR in R to L  
of shot. He blows dog whistle, MANDRELS  
turn, lower hands, move to him. He backs  
out R, they follow. STOTT, FISK etc.  
follow wonderingly out R.

RECORDING PAUSE

609A. 5 D

MLS on corridor  
wall

INSERT FOR 4/32. After DOCTOR jumps out of  
screen saying "Turn it off".

TAPE STOP

/4 onto sick bay Pos.D  
/5 onto sick bay Pos.E  
/3 onto corridor outside sick bay Pos.G  
/1 onto corridor outside sick bay Pos.G

/BOOM A to Sick Bay  
/Pos.4  
/BOOM D onto corridor  
/outside sick bay Pos.2

/TRYST + DYMOND IN SHUTTLE SUITS/  
/(No helmets) + DOCTOR STANDBY

END OF SUNDAY 26TH AUGUST RECORDING

TABLE + CHAIRS CLEARED  
ONTO SETTEE AGAINST WALL

/1C, 4A, 2C, 3F B2, A2/  
4/32. INT. LOUNGE (+ EDEN JUNGLE)

BOOM B2

605. 1 C

MS open door  
DOCTOR backs in  
followed by mandrels  
1,2,3,4,5

606. 4 A

CS DOCTOR  
He stops blowing

607. 1 C

DOCTOR goes our R.  
Mandrels follow  
also FISK, COSTA,  
STOTT, N/S CREWMEN 1 + 2

608. 2 C

W/A on Mandrels + DOCTOR  
with ROMANA L.

DOCTOR our R.  
Mandrels follow

Hold ROMANA, COSTA,  
FISK, STOTT etc.

TAPE STOP / MARK POSITIONS

MOVE OVER TO  
EDEN SCREEN

609. 3 F

BOOM A2

W/A on Eden screen  
DOCTOR in L followed by  
Mandrels 1,2,3,4,5  
Follow DOCTOR going into  
Eden pursued by mandrels.

DOCTOR out L.

THE DOCTOR: I'm going in now, and I may  
be rather a long time.

(DOCTOR GOES INTO EDEN PURSUED BY  
MANDRELS. EVENTUALLY THERE IS SILENCE  
+ NOTHING TO BE SEEN. A MANDREL BEHIND  
HIM MAKES HIM JUMP THROUGH THE SCREEN)

THE DOCTOR: Turn it off.

TAPE STOP

DOCTOR OVER TO LOUNGE

610. 2 C

W/A FISK, COSTA etc. A/b  
Show astonishment,  
horror, then despair

DOCTOR leaps into  
shot from R then  
moves to Romana

FISK: It's over then.. Turn off  
the machine.

ROMANA: No.

THE DOCTOR: Turn it off.

(SHE DOES)

THE DOCTOR: Well done Romana.

611. 1 C

LS Door

CREWMAN 2 rushes in,  
sees FISK, moves to him.

CREWMAN 2 RUSHES IN)

CREWMAN 2: Tryst and Dymond..

FISK: Well?

CREWMAN 2: ..... have escaped.  
They've smashed the communicator ...  
and -

FISK: And?

CREWMAN 2: They've put the ship out of  
action sir - /

612. 2 C

MCU DOCTOR

THE DOCTOR: They'll be on the Hecate by  
now - /

613. 4 A

2-s STOTT/FISK

FISK: Well Doctor?

STOTT: What now? /

614. 1 C

2-s DOCTOR/ROMANA

THE DOCTOR: Romana.

ROMANA: Yes Doctor?

THE DOCTOR: We've got 2 minutes and 28  
seconds to rebuild this machine.

(Break next)

122

ROMANA: What, this? The CET?

THE DOCTOR: Yes.

ROMANA: Are you : joking ?

THE DOCTOR: Do I look as if I'm  
joking? Well?

ROMANA: I'll need a screwdriver.

TAPE STOP

PLACE SCREEN IN FRONT OF/  
HECATE. ALSO SETTEE

(4 next)

(84)

(527 on 2)

BOTH STILL WEARING/  
SHUTTLE SUITS

/4G, 2L C5/

4 / 33. INT. HECATE. DARK ROOM.

615. 4 G

BOOM C5

MS TRYST at CET

(TRYST IS SETTING  
THE ANGLE OF THE  
LASER TO THE CET  
MACHINE ON THE  
EMPRESS.

616. 2 L

MLS Door R  
DYMOND in R  
PAN him L to console  
taking in TRYST L

DYMOND COMES IN)

DYMOND: How's the attitude setting?

TRYST: Couldn't be better - You  
ready to get us out of here as soon  
as I've made the transfer?

DYMOND: I can fire the engine from  
here -

/CET LIGHT Q/

TRYST switches on CET

TRYST: Good ... I'm ready -

(TRYST SWITCHES THE  
CET ON TO "RECORD"  
(SIMILAR ARRANGEMENT  
OF LIGHTS AS THE  
ONES HE STARTED  
REMOTELY ON THE  
EMPRESS' MACHINE)

/RECORDING PAUSE/

ON TO SCENE 37

(2 next)

(NO SCENES 34, 35, or 36)

/4A, 1C, B2./

4 / 37. INT. LOUNGE.

617. 4 A

BOOM B2

3-s DOCTOR/STOTT/ROMANA

(THE DOCTOR AND ROMANA  
HAVE TAKEN SEVERAL  
PANELS OFF THE CET  
AND ARE TINKERING  
FEVERISHLY WITH THE  
INSIDE)

THE DOCTOR: Increase the gain on  
the matrix modulator.

ROMANA: Up five points.

THE DOCTOR: Not enough. We'll need  
more power from somewhere.

(PAUSE)

ROMANA: We can put jump leads on  
K9.

K9: (SQUEAKS)

THE DOCTOR: Come on boy, good dog,  
put your leads on.

(ROMANA TRAILS TWO  
WIRES OUT OF THE  
CET AND ATTACHES  
THEM TO K9'S  
ANTENNAE)

618. 1 C

K9 + ROMANA

ROMANA: Are you connected K9?

ROMANA out R.

619. 4 A

2-s DOCTOR/STOTT

K9: Affirmative Mistress. /

STOTT: What are you hoping to  
achieve?

THE DOCTOR: We've got to increase  
the range and power of this machine.  
How many points now, Romana?

(1 next)

( 619 on 4)

124

ROMANA: Ten and building.

THE DOCTOR: That's better.  
We're going to be alright.

(HIS HAND IS IN THE  
MACHINE.

LASER BEAM IN FROM R.

HE SUDDENLY YELPS  
IN PAIN AS A BEAM  
OF VIOLET LIGHT COMES  
THROUGH THE HULL AND  
STRIKES THE LENS,  
CAUSING THE MACHINE  
TO OPERATE.

THE DOCTOR PULLS HIS  
HAND OUT ABRUPTLY)

ROMANA: Are you alright?

THE DOCTOR: (SHAKING HIS HEAD) Yes,  
just got a shock.

ROMANA: They're making the transfer.

STOTT: Doctor, that means we've  
lost! They'll get away!

THE DOCTOR: Quiet.

(HE GOES BACK TO  
WORK, CAREFULLY)

Romana, reverse the setting on the  
transmutation reflex.

(ROMANA LOOKS NERVOUS  
ABOUT PUTTING HER  
HAND IN)

It's alright, it's safe.

LASER BEAM OUT

(THE BEAM CUTS OUT)

ROMANA: They've made the transfer.

DOCTOR: So?

ROMANA: They'll get away!

THE DOCTOR: Will you please reverse the setting on the transmutation reflex?

DOCTOR OUT OF SHOT L.

(ROMANA DOES SO)

620. 1 C

MS K9. DOCTOR down  
in R.

K9: track the Hecate. Give me her position.

K9: Affirmative.

(THE DOCTOR FINISHES  
TINKERING, MOVES TO  
THE CONSOLE AND  
STARTS PRESSING  
BUTTONS)

RECORDING PAUSE

4 ON TO HECATE

STOTT + ROMANA MOVE L

(1 next)



(616 on 2)

/2L, 4G C5/

4 / 38. INT. HECATE.

BOOM C5

621. 2 L

MS TRYST

(TRYST AT THE  
CONSOLE.

DYMOND AWAITING  
THE ORDER TO FIRE  
THE ENGINE)

TRYST: Right. We've done it. Let's  
get out of here. /

622. 4 G

MS DYMOND

(DYMOND FLICKS THE  
SWITCH.

THE HECATE'S ENGINE  
ROARS WITH LIFE)

TAPE STOP

/4G, 5? /

/S/B VT REPLAY/

INSERT FOR 4/11. HECATE PORTHOLE

VT REPLAY: 1LDL/BO13K/F Rec.14.8.79.

Spools: 617629 or

617677

Time Code: 19.40.16 Version 1

19.41.17 Version 2

Shot 521A - Both Take 1

/RUN VT REPLAY/

CSO

521A. 4 + 5 (VT on Monitor)

4G CU Porthole

5? Monitor with VT

TAPE STOP

4 to H - Shuttle Craft/

BOOM C back to Pos.3/  
Ext. Power Unit

2 onto VLAD, then to H - Ext. Power Unit/

148

SHOT 623A

MODEL SHOT SEVEN

HECATE STREAKING OFF  
INTO SPACE + MONITOR BANK

TAPE STOP

/1B, A1/

4 /39. INT. BRIDGE.

BOOM A1

623. 1 B

MCU FISK

(FISK WATCHING A  
SCREEN.

INSERT: Shot: 623A.  
MODEL SHOT SEVEN  
ON DISPLAY

WE SEE THE HEKATE (MODEL SHOT  
STREAKING OFF INTO SEVEN)  
SPACE)

RESUME 1

PAN FISK out

FISK: That damn fool Doctor's let  
them get away!

(HE RUSHES OUT)

TAPE STOP

SET DUPLICATE SCREEN + SETTEE  
IN FRONT OF EDEN JUNGLE

END OF MONDAY EVENING RECORDING

(2 next)

126

/1C, 2C, 3G, 4D B2, B3/  
4 /40. INT. LOUNGE.

624. 1 C

CS K9

(ALL VERY TENSE.

BOOM B2

K9 GIVING OUT  
COORDINATES AS THE  
DOCTOR FEEDS THEM  
INTO THE CET AIMING  
DEVICE)

K9: ... Forty-seven point three  
vector seven nine nine ... in two  
seconds ... /

625. 3 G

MS DOCTOR

THE DOCTOR: Forty-seven point three  
vector seven nine nine.. I hope you're  
right K9.

(HE PRESSES THE SWITCH  
TO ACTIVATE THE CET.

A WARPING EFFECT IN  
THE ROOM FOR A SECOND  
OR TWO. THEN THE  
LOUNGE AS BEFORE.

THE DOCTOR SMILES)

626. 2 C

Good - /

3-s  
ROMANA

DOCTOR/STOTT/

STOTT: Well what's happened?

(THE DOCTOR PATS  
THE CET)

THE DOCTOR: Ever heard the expression  
"Hoist by his own petard?"

STOTT: But you haven't done anything..

(2 next)

(127)

(ROMANA SMILES.

FISK STORMS IN.

CREWMAN 2 + CREWMAN 3 N/S

WITH  
HIM)

FISK: Well Doctor, so your plan has failed miserably. There is no way we can catch them now.

THE DOCTOR: On the contrary. I've already caught them.

They look R.

(AS FISK IS SPEAKING  
THE DOCTOR PRESSES  
THE PROJECTION BUTTON.

INSERT Shot: 626A.  
Tight shot screen in front  
of Hecate set with TRYST/  
DYMOND

THERE, PROJECTED ON  
THE WALL THE "DARK  
ROOM" ON THE HECATE,  
ALONG WITH A RATHER  
CHASTENED TRYST AND  
DYMOND)

627. 2 C

2-s STOTT/ROMANA  
FISK into shot. He looks  
at screen then R to DOCTOR

There they are Fisk - all yours -/

(PAUSES)

FISK: / But -

628. 3 G

MS DOCTOR

THE DOCTOR: All I did was increase  
the range of this machine here and  
brought them back ... matter  
transmutation you see. Since the  
projection is still unstable all  
you have to do is pluck them out -

629. 1 C

On group DOCTOR L  
ROMANA R.  
CREWMAN 2 + CREWMAN  
3 N/S go out R.

FISK: Pluck them out!

(FISK GESTURES TO CREWMAN 2 +  
CREWMAN 3 N/S TO GET TRYST  
AND DYMOND OUT OF THE  
PROJECTION.

NOT WISHING TO GO  
HIMSELF.

INSERT Shot: 629A  
Closer shot on Hecate minus  
screen. TRYST + DYMOND out.

THE MEN APPROACH IT  
WARILY AND THEN GO  
INTO IT AND RETURN  
WITH TRYST AND DYMOND)

630. 3 G

4-s DOCTOR/FISK/STOTT/ROMANA

- 4 / 64 -

( 630 on 3) - 4/65 -

128

DYMOND/TRYST/CREWMEN in R.

DYMOND + CREWMAN move to Door. (THEY MOVE TO DOOR)

TRYST stops

631. 1 C

4-s DOCTOR/TRYST/CREWMAN/  
FISK

TRYST: Doctor! I never wanted to  
be involved in all this. Tell them  
it was only for the sake of funding  
the research. You understand these  
things, you're a scientist ...

632. 3 G

MCU DOCTOR

THE DOCTOR: Tryst.

TRYST: Yes?

633. 1 C

MS TRYST

He goes out

Followed by Fisk

THE DOCTOR: Shut up before you make  
me angry./

(TRYST, CREWMAN + FISK EXIT)

THE TWO PRISONERS  
OUT)

TAPE STOP

BOOM B3

626A. 4 D

Tight shot screen  
in front of Hecate set  
with TRYST/DYMOND

INSERT FOR 4/40

629A. 4 D

Tighter shot on Hecate  
minus screen.  
TRYST + DYMOND out

INSERT FOR 4/40

TAPE STOP

(509 on 1)

122

/1R, 4M, 3P, 2P(Vlad) B7/

4 / 41. INT. CORRIDOR. BY TARDIS.

634. 2 P

BOOM B7

MLS on Tardis  
K9 in L to Tardis  
He turns to face cam.

(THE DOCTOR, ROMANA  
AND K9 ARE BIDDING  
THEIR FAREWELLS TO  
FISK, STOTT AND  
DELLA)

635. 1 R

W/A on Tardis  
DELLA + STOTT in R.  
beside cam. DOCTOR +  
ROMANA in L beside cam.

THE DOCTOR: How are you feeling  
Della?

DELLA: I'm fine now Doctor. I'm  
relieved the nightmare is over.

(THE DOCTOR, HOLDING  
UP A CRYSTAL)

THE DOCTOR: The nightmare is in  
here. The Eden crystal.

(ROMANA, SHOWING  
THAT SHE IS HOLDING  
TWO CASES OF  
CRYSTALS)

ROMANA: And here's the rest of  
Tryst's electric zoo.

DELLA: It was never meant as a  
zoo. It really was a conservation  
exercise. (SHE GLANCES AT STOTT)  
For most of us./

636. 4 M

MCU DOCTOR

THE DOCTOR: I think the best way  
of conserving the poor creatures  
in these crystals is to  
project them back on to their home  
planets, /don't you?

637. 1 R

MCU DELLA

( 3 next)

(638 on 1)

638. 3 P DELLA: But you've dismantled the  
CET. /  
3-s ROMANA/DOCTOR/STOTT  
ROMANA: We've got much more  
sophisticated stuff in the Tardis.
- STOTT: But what about the Mandrels?  
The Vraxoin?
639. 4 M THE DOCTOR: The Mandrels have their  
own right to exist. In one way  
MCU DOCTOR A/b Tryst was right. Humans can choose  
for themselves. We just have to  
hope that no one else discovers the  
secret. /
640. 3 P  
MCU ROMANA  
ROMANA: I can only think of one  
animal which would be comfortably  
at home in an electric zoo. /
641. 1 R  
MCU DELLA A/b  
DELLA: Really? What's that? /
642. 3 P  
MCU ROMANA A/b  
ROMANA: I don't think we want to  
tell you, do we K9?
643. 2 P(Vlad)  
MS K9  
K9: Affirmative Mistress.

NO SHOTS 644 + 645

TAPE STOP

OPENING TITLES FOR EPISODES 3 + 4 & CLOSING CREDITS FOR 2,3 + 4  
TO BE RECORDED AT CONVENIENT OPPORTUNITY DURING AFTERNOON +  
EVENING RECORDING ON DAY 3.

THE END



EP.4

RUN TK

TELECINE SEQ.3

SOT

Closing titles  
Dur: 51" or 1'12"

S/I T/J's

TJ7 Doctor  
TOM BAKER

TJ8 Romana  
LALLA WARD

TJ9 Tryst  
LEWIS FIANDER

TJ11 Dymond  
GEOFFREY BATEMAN

TJ15 Stott  
BARRY ANDREWS

TJ12 Della  
JENNIFER LONSDALE

TJ16 Fisk  
GEOFFREY HINSLIFF  
Costa  
PETER CRAZE

TJ19 Crewmen  
SEBASTIAN STRIDE  
EDEN PHILLIPS

(TK & TJ's next)

EP.4

- TJ13    Voice of K9  
         DAVID BRIERLEY
- TJ20    Incidental Music  
         DUDLEY SIMPSON  
         Special Sound  
         DICK MILLS
- TJ21    Production Assistant  
         CAROLYN MONTAGU  
         Production Unit Manager  
         JOHN NATHAN-TURNER  
         Director's Assistant  
         MONICA RODGER  
         Assistant Floor Manager  
         VAL McCRIMMON
- TJ22    Studio Lighting  
         WARWICK FIELDING  
         Studio Sound  
         ANTHONY PHILPOT  
         Technical Manager  
         TERRY BRETT  
         Senior Cameraman  
         PETER HIDER
- TJ23    Visual Effects Designer  
         COLIN MAPSON  
         Video Effects  
         A.J. MITCHELL  
         Vision Mixer  
         NIGEL FINNIS  
         Videotape Editor  
         ROD WALDRON
- TJ24    Costume Designer  
         RUPERT ROXBURGHE-JARVIS  
         Make-up Artist  
         JOAN STRIBLING

(TK & TJ's next)

EP. 4

144

TJ25 Script Editor  
DOUGLAS ADAMS

TJ26 Designer  
ROGER CANN

TJ27 Producer  
GRAHAM WILLIAMS

TJ28 Directed by  
ALAN BROMLY  
c BBC 1979

---

/RECORDING BREAK/

---

END OF MONDAY AFTERNOON RECORDING